DOCUMENT RESUME

ED 169 945 IR 007 232

AUTHOR Phinney, Joanna; And Others
TITLE Christinitas. Creativity: A Fresh Look On The World. Student Guide-- Footsteps. Report Number 19.
INSTITUTION Applied Management Sciences, Inc., Silver Spring, Md.; Educational Film Center, Springfield, Va.; Maryland Univ., College Park. Inst. for Child Study.
SPONS AGENCY Bureau of School Systems (DHEW/OE), Washington, D.C.
PUB DATE 79
NOTE 17p.; For related documents, see IR 007 212-233 and IR 007 396; Best copy available
AVAILABLE FROM University Park Press, 233 East Redwood Street, Baltimore, Maryland 21202 (Student Guide Kit, one of each program, 1-20, $5.95 per kit); Reference Section, National Audiovisual Center, General Services Administration, Washington, D.C. 20409 (Films and tapes only)

EDRS PRICE MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS *Child Development; Childhood Interests; Childhood Needs; Child Rearing; *Creative Expression; Creativity; *Early Childhood; *Educational Television; Family Life Education; Parent Child Relationship; *Parenthood Education; *Self Expression

ABSTRACT

This student guide for a program concerned with creativity in its broadest sense focuses on how people of all occupations and ages can think creatively, how children gain the ability to think and act in imaginative ways, and what parents can do to support this growth. Designed around a magazine format to allow maximum flexibility to different groups using the materials, the guide is divided into seven sections: (1) an overview of the theme and contents; (2) a summary of the major learnings of the theme; (3) feature articles containing the major content and including practical suggestions for parents; (4) a film review section which includes a synopsis of the accompanying film program and a related discussion question; (5) three activities aimed at both individual and group participation; (6) a selection of field activities, discussion questions, and research topics designed to reinforce the ideas presented in the articles and meet the needs of a wide variety of classroom groups; and (7) a bibliography for further reading on the theme. (Author/JEG)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

CREATIVITY:

A FRESH LOOK ON THE WORLD

ED169945

U.S. DEPARTMENT OF HEALTH
EDUCATION & WELFARE
NATIONAL INSTITUTE OF
EDUCATION

Christinitas

A world to be born under your footsteps...
St.-John Perse

TM 002 232

FROM THE EDITORS

Some people think that the only creative people are artists and writers. But that's a myth. This myth prevents people from recognizing the potential for creativity within each of us. It closes their eyes to the examples of imaginative thinking that are all around us.

This booklet defines creativity in its broadest sense. It tries to show that people of all occupations and ages can think creatively. You'll learn how children gain the ability to think and act in imaginative ways, and what parents can do to support this growth.

CONTENTS

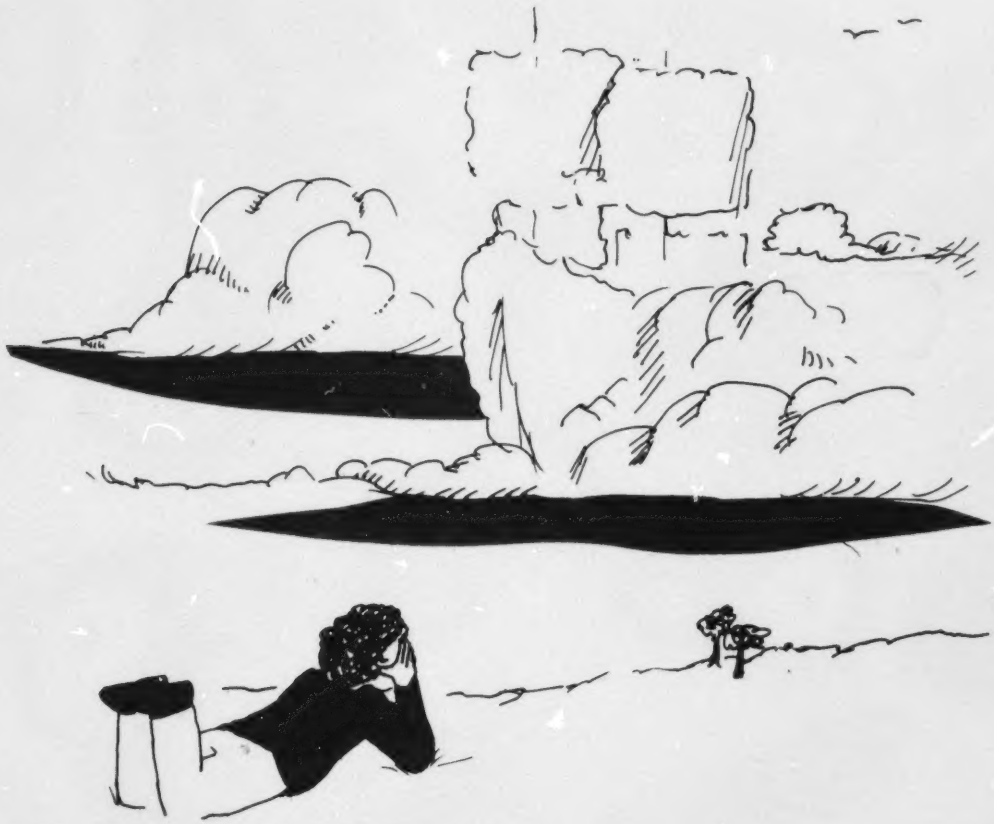
The Big Ideas 2
Creativity: The Spark in Us All 3
The Creative Urge 5
Film Review Section 9
Activity Pages 10
Grab Bag 13
Book Browsing 14

THE BIG IDEAS

Creativity is the ability to think and act in imaginative and unique ways.

Parents foster creativity when they encourage and praise children for exploring, experimenting and making decisions on their own.

Parents stifle creativity when they expect children to think and act in only one "right" or "correct" way.



If I were to ask one thing above all others...
it would be imagination...
the kind of mind that is playful, fanciful,
odd in the relationships it perceives,
that actively connects things as they are
with things as they might be,
and always pokes into corners
and comes up with that which excites laughter or wonder.

— Kenneth Eble
The Perfect Education
(New York: Macmillan, 1966)

CREATIVITY:

The Spark in Us All

It seemed to Beth that she spent her whole life making Keith's baby food and feeding it to him. But she was determined to give him home-prepared foods, so she cooked and mashed up a fresh vegetable before each meal. One day, as she popped ice cubes from the tray, an idea burst upon her. "I'VE GOT IT! I could freeze a lot of baby food and thaw a cube before each meal!"

There are glorious moments like those above when a new twist in our thinking suddenly lets us see things in a fresh and unique way.

Sometimes those moments burst upon us as suddenly as a shooting star. At other times, the creative process is slow and painful. It took Thomas Edison years of experimentation to find the right filament to create the light bulb.

Do you consider yourself a creator or inventor? Creativity isn't limited to artists. Everyone has that potential. For creativity is the ability to:

think and act in imaginative and unique ways,
look beyond ready-made solutions,
experiment and gain insight, and
express ideas in new and unusual ways.

Whether we work with words, wood, hair, movement, or steel and concrete, we can all be creative. We were born that way.

WANTED: CREATIVE PEOPLE

To what can you apply your creative talents?

HOMEMAKING
ADVERTISING
SALES AND SALES DISPLAY
CITY PLANNING
POLITICS
COUNSELING
ENGINEERING
TEACHING
FOOTBALL COACHING

In fact, can you think of anything that would not allow for creativity?

The following job ads suggest why many employers value imaginative and flexible thinkers:

FOOD SERVICE/BANQUET MANAGER

Organized, creative aggressive person needed for 140 room hotel in Carestown, Va. Resp. for 7 banquet rooms and restaurant operation. Must know food and beverage procedures. Able to motivate and train service staff and meet our guests.
Send resume to General Manager,
PO Box KYZ, Williams, Va. 23185

HOUSEKEEPER

Reliable, experienced, creative person to manage pleasant home in Washington, D.C. You establish schedule for cleaning, laundry, cooking, shopping and relaxation. You plan meals. Two school-age children, working parents. 5 days, Mon.-Fri.
Driver's license, Refs.
$150 per week. 555-7819

ENGINEER — PROJECT MANAGEMENT

Immediate opening for individual experienced in Project Management and fleet modernization process. Must be self-starter with initiative and imagination to develop ideas that satisfy changing customer requirements. Considerable career opportunity.
Please call or send resume to
Jerry Knocks
MEILL Industries
1400 Hanesville Road
Oceanville, FL 48100
(396) 555-6678
An Equal Opportunity Employer

TECHNICAL MANAGER

AMSO is looking for person to write dull weekly reports in a creative and inspiring way. Salary to be negotiated. Call 585-8150

Society needs all kinds of creative people — people to run businesses, people to invent new products, and people to find solutions to world problems such as poverty, energy shortages and pollution. One of society's most important goals, then, is to produce children who will become creative adults.

the CREATIVE urge

I DID IT!

Holding onto the sofa, 12-month-old Meggin stood and looked at her Raggedy Ann. It was near the back of the sofa. She tried to reach it, but it was too far away. There it was, on top of her mother's sweater. Suddenly, she had it! She could pull the sweater toward her and then get the doll!

LOOKING AT IT FROM ALL ANGLES

2-year-old Ben got a toy xylophone for his birthday. He never had played one before. He tried hitting the metal, the wood, the top and the bottom! He used the "right" end of the stick, and the stick end. He picked up the xylophone and looked through the holes. His mother was amazed at his inventions.

EXPRESSING IT IN A NEW WAY

Raymond set triangular wedges on a board and explained, "They're trees and they're growing up to the sky. And they're looking at the moon."

...TO DISCOVER

To a child, the world is fresh and new.

Faces, hands, and bottles miraculously appear above the baby's crib, then go away. When carried around the house, the infant discovers chairs, pictures, and window panes. What are all these things? Their names and purposes are a mystery.

It's easy to understand why children are so curious, why they itch to touch every object they see.

Children become increasingly creative as they explore the world. From the start, babies use all of their senses to try things out. They scrutinize a face as if to memorize each eyelash and wrinkle. They taste everything that touches their mouths. They bang and drop things to hear the sounds they make. Sometimes they can't connect the things they see with what they hear. They have to learn to put these things together in their minds. As time goes by, they become more capable physically of getting into things, too. They squeeze, shake, pull, take apart. They try making different kinds of sounds.

Children experiment.

They try out every different action they've learned on a new object — just as Sammy did with his new xylophone.

...TO SOLVE PROBLEMS

Like many creative adults, young children ask themselves a lot of questions. They find many problems to solve. We forget that such a simple thing as getting a doll that's out of reach is a tough problem for a baby. Toddlers try to figure out problems such as how to walk and carry toys at the same time. Preschoolers tackle harder tasks such as how to put clothes on a doll, paint stripes, make a road, or get into Daddy's tool box.

Often children solve problems in unusual ways, for they have few preconceived ideas about how things are supposed to be done.

They'll try anything. A 3-year-old may shake, bang, and turn a jar upside down rather than use a spoon to get some cocoa. Another may put on his coat by flipping it over his head rather than using the more conventional way.

> Gradually, children learn to pause and plan ahead before plunging into action. They start to consider alternatives.

They choose between tape, paste and glue rather than trying the first thing they see. For example, 4-year-old Suzanne thinks about what she wants her painting to look like before she begins to paint. "I'm gonna make stripes. All stripes. Just red and blue and red and blue." Planning ahead makes it easier for her to do what she envisions: "I got to get paint and paper and a brush. A smock too." Planning also helps her think of more and more creative ideas.

...TO INVENT

Some time around the third birthday, children develop a bursting desire to recreate everything they've experienced. They make replicas of things they're familiar with and pretend to be people they know. They try to recreate their fantasies, fears and new ideas. And they'll use any means — words, paint, blocks or clay — to express things that are important to them.

> In the process of recreating their experiences and ideas, children create something new, unique and special:
>
> Like Raymond's trees that are looking at the moon.
>
> Like the comment from 3-year-old Ryan who tasted an olive for the first time, smacked her lips, thought and said, "Oh, it's a pickled grape."
>
> Like the picture that 4-year-old Susan gave by saying, "I saw the sun. It redded up the sky."

It's through such inventions that we learn how children think. It's through such creations that we discover each child's fresh and unique vision of the world.

keeping the Spirit

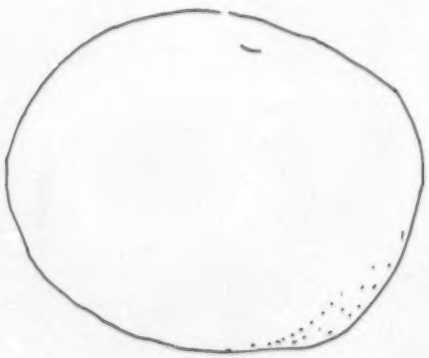
At some point, most children begin to lose faith in their personal view of the world. They stop exploring and experimenting. They tear up their pictures. They don't dare paint a tree purple or sing their own songs. They lose faith in themselves and their power to think for themselves. Somehow, they learn that there is only one "right" answer, one way to do things.

Being intent on teaching the fastest and easiest way to do things, many parents don't allow their children to explore and experiment. They punish a child for getting into things or making a mess. They barely glance at the pictures or crooked vase children bring home, and don't recognize when their children have solved problems in new ways. In doing this, parents discourage creativity, even though they may really value this ability.

Parents can, however, encourage their children's creativity without any difficulty at all. For creativity does not have to be taught; it only has to be allowed to grow. Parents can support their children's creative spirit in the following ways:

HELP CHILDREN TO BE OBSERVANT AND CURIOUS.

Rather than hurrying children through humdrum experiences such as shopping in the supermarket or making lemonade, parents can slow down, observe with the child, and talk about what they see, smell, taste, hear and feel. For example, the supermarket is a perfect place to play word games like this one: "It's round and it's yellow. What's it called?" It's a perfect time to help children see that a lemon is as correct an answer as a grapefruit.



ENCOURAGE CHILDREN TO EXPLORE AND EXPERIMENT.

Try out different ways to play with the same material. Blocks can be hit together, piled up high, arranged in a pattern or packed into a box as well as used for building. Napkins can be folded into all kinds of shapes. Pencils can be used for writing, drawing, or making rubbings.

GIVE CHILDREN OPPORTUNITIES TO SOLVE PROBLEMS AND PLAN AHEAD.

Such opportunities occur all the time in the home. Parents, for instance, can help their baby figure out where the ball goes when it falls behind a chair. They can encourage their toddler to solve the problem of how to put his shoe on. And they can let their 4-year-old plan what she'll do after supper before going to bed. If parents offer a choice, they should accept and respect children's ideas (as long as they are safe). Children benefit by recalling their ideas and discussing which were worthwhile and which might be changed another time.

ENCOURAGE CHILDREN TO RECREATE THEIR EXPERIENCES AND IDEAS.

Introduce a variety of materials such as paint, wood, tools, dress-up clothes, and musical instruments. Parents can set aside times when they and their children use these materials to relive experiences or imagine new things. Children enjoy making up a song about making cookies or drawing a picture of a trip to the ice cream parlor. Reading a poem or story about another child's similar experiences also sets fire to their imagination.

Who knows? As parents help their children to think in imaginative and unique ways, they may awaken their own creativity.

> "There's no use trying," she said, "one can't believe impossible things."
>
> "I daresay you haven't had much practice," said the Queen. "When I was your age, I always did it for half-an-hour a day. Why sometimes I've believed as many as six impossible things before breakfast."
>
> — Lewis Carroll
> *Alice in Wonderland*

FILM REVIEW SECTION

Christinitas

The Sanchez family shops for a present for Maggie's godchild. But baby furniture is so expensive that Joe suggests they make a present.

Most evenings Tio Daniel remakes old furniture and encourages Christina to think of different uses for old pieces of furniture. One such evening Christina puts two chairs together and calls it a baby bed. Using her idea, Tio Daniel makes a crib and Maggie makes its mattress and skirt. They call it a Christinitas. They decide that it's such a good idea that they ought to try selling the cribs for profit. Joe, however, calls it a crazy idea and is furious when he discovers the amount of money they spent buying armchairs. Fortunately, the first cribs sell and they get orders to make 50 more.

WHAT ARE THE RISKS THAT MAGGIE TAKES? ARE THERE ALWAYS RISKS INVOLVED IN CREATIVITY?

ACTIVITY PAGES

activity #1
WHAT WOULD YOU SAY?

Creativity seems to develop naturally as the child matures. Actions on the parent's part, however, can either stunt or nurture this growth.

After each example below, write a short paragraph discussing how you think the parent's words and actions may affect the child's creativity. (Be sure to give reasons for your answers.)

Mama: *"It's Daddy's birthday tomorrow, Marcel. What do you want to give him?"*

Marcel: *"Some bubble gum."*

Mama: *"Think of something else, honey. Bubble gum isn't good for teeth. Maybe you could make something for Daddy."*

Marcel: *"Yeah. I'll make Daddy a house of wood."*

Mama: *"But what would Daddy do with that? Marcel, why don't you draw Daddy a picture. He'd like one for his office."*

8-year-old Ricky to 4-year-old Sammy: *"You're just a baby. That's not what a person looks like. You forgot the neck. And where's the body?"*

Their father: *"Hold it, Ricky. Sammy makes his drawing in his own special way. He can draw what he wants to. He doesn't have to draw a body if he doesn't want to. He has his own ideas. Sammy, tell us about your picture."*

2-year-old Timmy walked to the shelf in the living room. The picture frame caught his eye.

"NO, Timmy," said his mother, knowing that his finger prints would cloud the glass.

Timmy headed for the painted wooden doll from Russia — the one with several smaller dolls inside it.

"NO, Timmy. Let Mommy do it." She took the dolls apart to show him how to fit them together.

Timmy, however, moved on to the large picture book on the bottom shelf. He started to pull one out.

"Hey, Chuck," she called to Timmy's father. *"Will you take Timmy? He's into everything."*

NO!

Daddy: *"Well, Corey. What kind of present do you want to make for Mommy?"*

Corey: *"A big bug."*

Daddy: *"A bug? That's a different idea! What are you going to use to make your bug?"*

Corey: *"A rock and a pipe cleaner."*

Daddy: *"Well, terrific. What are you going to do first?"*

activity #2
FOUND: CREATIVE PERSON

Think of a friend or acquaintance — adult or child — who is, in your opinion, very creative. Explain why you feel this person is creative.

activity #3
SEARCH FOR CREATIVITY

Creative people have the following qualities:

They are: _____, _____, _____,

GRAB BAG

to do

1. Visit a toddler or preschool classroom in a day care center, Head Start center, nursery school or parent cooperative. Observe two children working with paint, clay, wood or another craft material. Take notes on:

   how many different ways the child uses the same material or set of materials
   what each child says while working
   how the child uses equipment or toys to recreate experiences or express imaginative ideas.

   After the child is finished, try to find out what the child has in mind and considers important about the work. For instance, you might say to a child "Tell me about your painting"; "Tell me about this part"; or "What's happening in your picture?" Afterwards, ask if you can borrow the children's work to show your classmates. Explain to your classmates, as best you can, each child's original idea and how he or she created it.
2. Invite two or three people from occupations such as advertising, journalism, catering, babysitting, politics or teaching. Ask each visitor to discuss the importance of creativity in his or her work.
3. Evaluate a preschool and a kindergarten classroom to see if they nurture creativity. Before your visit, write a checklist of important signs of creativity so that you will be able to rate each room on similar items. (For instance, your checklist might include "allow children to solve their own problems.") Afterwards, share your checklist and observations with the class.
4. For one day, look around you for examples of creativity in everyday life — a building, layout of a magazine, or homemaking. Keep a record of them and share them with your class.

to discuss

1. What can schools do to support students' creativity?
2. Can we teach children to follow directions and still encourage creativity?
3. Do your parents value creativity? In what ways are they encouraging you to be creative?

to research

1. Are all creative people highly intelligent? Are all intelligent people highly creative?
2. Write a paper on a person listed below or someone else you feel to be especially creative. Include:

   a brief history of his or her life. Try to discover the forces that fostered this person's creativity.
   a description of his or her occupations(s) and accomplishments. In what way is he or she creative?
   the environment that seems to stimulate him or her to think in imaginative ways.
   Why they create.

Charles Richard Drew	I. M. Pei
Benjamin Franklin	Geraldo Rivera
Marcus Garvey	Paul Robeson
Martha Graham	Orson Welles
Hubert Humphrey	Alma Thomas
Margaret Mead	Stevie Wonder

3. Describe what you consider creative about one well-known creation such as: the Taj Mahal; Alvin Ailey's dance "Revelations"; Gordon Parks' photography book *Moments Without Proper Names;* Stevie Wonder's album *Inner Visions;* the Mesa Verde architecture in Colorado; e.e. cummings' poem "in just spring"; the Golden Gate Bridge in San Francisco; Goya's painting *Witches Sabbath;* The Watts Towers in Los Angeles; Supersonic Transport.
4. What are some ways that young children are creative with language? Find out what Kornei Chukovsky says about this in his book *From Two to Five.*

BOOK BROWSING

Here are some books that will give you more information on....

...the value of creativity

Imagination — Key to Human Potential. Polly McVickar. Washington, D.C.: National Association for the Education of Young Children, 1972. (paperback)

...creativity in the growing child

Children Discover Music and Dance. Emma D. Sheehy. New York: Teachers College Press, 1968.

From Two to Five. Kornei Chukovksy. Berkeley, California: University of California, 1963. (paperback)

In the Early World: Discovering Art Through Crafts. Elwyn S. Richardson. New York: Random House, 1964. (paperback)

...how parents can support children's creativity

A Creative Life for Your Children. Margaret Mead. Write to: Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402 (booklet)

Guiding Your Child to a More Creative Life. Fredelle Maynard. New York: Doubleday and Company, 1973. (paperback)

...some materials for creative use

Beautiful Junk. Dianne Warner and Jeanne Quill. Order from: Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402 (booklet)

The Block Book. Elizabeth S. Hirsch, ed. Washington, D.C.: National Association for the Education of Young Children, 1974. (paperback)

Mud, Sand and Water. Dorothy M. Hill. Washington, D.C.: National Association for the Education of Young Children, 1977. (booklet)

The Mother's Almanac. Marguerite Kelly and Elia Parsons. New York: Doubleday and Company, 1975. (paperback)

CREDITS

Curriculum Development

PRIMARY AUTHOR: Joanna Phinney, Ed.M.
CONTRIBUTING AUTHORS: Sharon Barry, Ed.M.
Laura Dittmann, Ph.D.
Robert Huebner, Ph.D.

Content Development

DIRECTORS: Laura Colker, M.A.
Charles Hatter, Ed.D.
TECHNICAL CONSULTANTS: Laura Dittmann, Ph.D.
Robert Huebner, Ph.D.
John Kurtz, Ph.D.
Bonnie Tyler, Ph.D.
Martin Bloom, M.A.

Design & Illustration Sheila Humphreys

FOOTSTEPS was developed by a consortium of:

Applied Management Sciences
Silver Spring, Maryland

Educational Film Center
Springfield, Virginia

Institute for Child Study of the University of Maryland
College Park, Maryland

ACKNOWLEDGMENTS

Many people — staff, students, teachers and parents — contributed to the development of these materials. Two people in particular, however, deserve special recognition and thanks: Sharon McIntyre, for her tireless efforts field testing the materials; and June Hamning, for patiently typing — and retyping — these pages.

We also wish to gratefully acknowledge the ongoing support of the Division of Educational Technology, U.S. Office of Education, without whose assistance these materials would not be possible.

© 1979 Applied Management Sciences

Published by

University Park Press
International Publishers in Science, Medicine, and Education
233 East Redwood Street
Baltimore, Maryland 21202

Copyright is claimed until 1984. Thereafter all portions of this work covered by this copyright will be in the public domain. During the period of copyright all rights, including that of translation into other languages, reserved. Photomechanical reproduction (photocopy, microcopy) of this book or parts thereof without special permission of the publisher is prohibited.

This work was developed under a contract with the Bureau of Elementary and Secondary Education, the United States Office of Education, Department of Health, Education and Welfare. However, the content does not necessarily reflect the position or policy of that Agency, and no official endorsement of these materials should be inferred.